

THE
MUSICAL GAZETTE
 An Independent Journal of Musical Events
 AND
 GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. I., No. 34.]

SATURDAY, SEPTEMBER 13, 1856.

[PRICE 3D.

Musical Announcements.

ST. GEORGE'S CATHEDRAL,
 Southwark.—NEXT TUESDAY, the 16th instant, there will be a solemn REQUIEM MASS, at 11, for the repose of the soul of Bertram, Earl of Shrewsbury. Music, Mozart's Requiem, with full orchestral accompaniments.

ST. GEORGE'S CATHEDRAL,
 Southwark.—Next Sunday, the 14th instant, a SERMON for the support of the Schools attached to this church will be preached by the Right Rev. Bishop MORRIS. Solemn pontifical mass at 11. Music—Mozart's 12th Mass, with full orchestral accompaniment.

To PIANOFORTE TUNERS,
 Manufacturers, &c.—TO BE DISPOSED OF, a highly respectable ESTABLISHMENT and CONNEXION in TUNING, HIRING, and REPAIRING of PIANOS, in Bayswater, the whole stock being occasionally out on hire, producing a lucrative income. The house is well situate, and the upper part let to respectable parties paying the entire rent. Satisfactory reasons will be given why the present proprietor wishes to dispose of it. The whole, including furniture, instruments, tools, &c., £1200. Application to be made by letter first, appointing a personal interview, to T. T., 41, Henry-street, Vauxhall-gardens.

To AMATEUR MUSICAL SOCIETIES,
 &c.—To be disposed of, a quantity of Overtures, Symphonies (including Beethoven's Choral), Glees, Madrigals, Choruses, &c., &c., in good condition, and at very low figures. If taken in one lot they may be purchased a great bargain. Apply to Theodore Steward, Esq., Wolverhampton.

WANTED, by a Professional ALTO SINGER (of St. Paul's Cathedral), an ENGAGEMENT for Sunday evenings in a Chapel or Church. Address to Mr. John Pope, Choristers' Vestry, St. Paul's Cathedral, City.

CRYSTAL PALACE.—The full ORCHESTRAL BAND of the Company, under the direction of Mr. MANNS, PERFORMS DAILY, at half-past 1 and a quarter before 5.

MISS BESSIE DALTON, Soprano.
 Address, respecting Engagements, to her residence, 60, Princes'-street, Leicester-square.

LECTURES.—MR. STOCQUELER
 late of the Gallery of Illustration, is open to EN-GAGEMENTS at literary, mechanic, and other institutes, for the ensuing autumn and winter courses.—Address 11, Pall-mall East.

MISS P. HORTON'S PROVINCIAL

TOUR.—All applications for Mr. and Mrs. German Reed's Popular Illustrations to be made to Cramer, Beale, and Co., 201, Regent-street.

NOTICE.—MR. VAN PRAAG

begs to inform his musical patrons that he has left London for Paris to fulfil an engagement, and will return before Easter, when he trusts to receive the same patronage he has had bestowed on him during the past musical season. All communications to be addressed to him at Mr. Brettell's printing-office, 25, Rupert-street, Haymarket.

Pianofortes and all kinds of Musical Property Sold.

Messrs. KELLY and Co., Auctioneers of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as, from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

FIRE at Messrs. JOHN BROADWOOD

and SONS, Pianoforte Manufactory, Horseferry-road, Westminster.—The nobility, gentry, and those friends who have so promptly expressed their generous sympathy towards the sufferers by the above calamity, are respectfully informed that the London and Westminster Bank, at its several branches in London, and the principal music-sellers in the United Kingdom, have kindly consented to receive SUBSCRIPTIONS on behalf of the WORKMEN who lost their tools.

The Messrs. Broadwood, notwithstanding their heavy loss, have already signified their intention of contributing themselves.

On behalf of the Committee of Workmen,
 JAMES HIPKINS, Chairman,
 C. TRAIL, Secretary.

Communications addressed to Mr. J. C. Webster, at Messrs. John Broadwood and Sons', 33, Great Pulteney-street, Golden-square, who has kindly undertaken the office of Treasurer, will be immediately attended to.

Musical Publications.

VERDI'S "IL TROVATORE,"

("The Gipsy's Vengeance"). The Complete Edition (with all the Recitations, &c.) of Verdi's most popular Work is now ready for delivery, with Italian and English Words; the latter, by Charles Jefferys, being the Version performed at the Theatre Royal, Drury Lane, and by the several Operatic Companies now in the Provinces. Price 16s. post free.

London: CHARLES JEFFREYS, 21, Soho-square.

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To be published by Subscription.

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A sacred cantata for five voices. Composed and arranged with an accompaniment from the full score, for the organ or pianoforte, and respectfully dedicated, with permission, to W. Sterndale Bennett, Esq., Mus. Doc., Professor of Music in the University of Cambridge, &c. By JOHN FAWCETT, Jun., Mus. Bac., Oxon, organist of the Parish Church, Bolton. Price to subscribers, 10s. Subscribers' names received at the residence of Mr. Fawcett, Jun., Herman-terrace, Bury New-road, Manchester.

Just published,

"TIS LOVELY MAY."—Song, written by EDWARD FARMER. The Music composed by W. T. BELCHER. Price 2s. 6d. London: D'ALMAINE and Co.

"EXCELSIOR," as a Cantatina

Chorus with Solos for Soprano, Alto, Tenor, and Bass. Poem by LONGFELLOW. Composed by W. T. BELCHER. Price 4s. London: T. LETCHFORD, Soho-square.

A CATALOGUE of a valuable collection

of INSTRUMENTAL and VOCAL MUSIC, including compositions by most of the best writers, together with Treatises on Music, and Works on its History. Also a CATALOGUE of OLD and NEW BOOKS, monthly. Gratis and post free. Apply direct to John Petheram, 94, High Holborn, London.

"THE BUCCLEUCH POLKA."—

Composed by EDWIN EDWARDS, and dedicated, by permission, to Lady Victoria Scott. Just published, price 2s.

R. COCKS and Co., 6, New Burlington-street.

VERDI'S "LA TRAVIATA" and "IL

TROVATORE."—The Vocal Music and Pianoforte Arrangements, Solos, and Duets, by W. HUTCHINS CALLOCOTT, from both of these admired Operas.

CRAMER, BEALE, and Co., 201, Regent-street.

P. DE VOS' NEW PIECES for the

PIANOFORTE.—The Nain's Dream, 2s. 6d.; La Préférée Mazurka, 2s. 6d.; Valse Brillante, 3s.; and Marche Guerrière, 3s. 6d.

CHAMEE, BEALE, and Co., 201, Regent-street.

Just published, price 2s.

"WELCOME TO BRITISH HEROES

ON THEIR RETURN FROM THE CRIMEA." Dedicated to the Army and Navy. Words and music written and composed by THOMAS BERRY.

London: B. WILLIAMS, 11, Paternoster-row. Aberdeen: J. MARR, musicseller by special appointment to Her Majesty.

NOTICES, &c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 6d. (country) should be made payable to JOHN SMITH, Strand Office, and addressed 11, Crane-court, Fleet-street, London.

The 2nd quarter expired on the 19th July. Country Subscribers are requested to forward post-office orders or stamps.

Immediate intimation, addressed to the publisher, is requested when the *Musical Gazette* does not arrive.

We are overwhelmed with pieces for review, several of which we *really* hope to notice next week.

J. G., Hampstead. The verses on Miss Blanche Fane do not suit us, but we are happy, generally speaking, to receive contributions.

T. T. Your "notes" will not do. They shall be sent by post. Our apologies for not having returned them long ago.

S.P.—We frequently have such questions, but really do not like to answer them. The *tempo* of movements depends so much upon the judgment of the conductor. We are ready enough to come down upon Messrs. Costa, Benedict, and others, when their notions of the speed of certain pieces does not accord with our humble opinion; but, with Mendelssohn's compositions in particular, we feel a positive delicacy in specifying a "metronomic time." Perhaps no composer's works will bear velocity more easily than those of Mendelssohn. This may ease our correspondent's mind on the subject.

THE MUSICAL GAZETTE

SATURDAY, SEPTEMBER 13, 1856.

WE have always heard much of the jealousy which exists amongst members of the musical profession, and have been rather inclined to believe in the existence of that unpleasant feeling amongst musicians, since "what every body says *must* be true;" but we had no idea that the green-eyed monster visited the breasts of those who have merely to do with musical matters and arrangements, without being considered as members of the body musical, or at all events whose position, one would imagine, by no manner of means warrants—if jealousy is warrantable—the display of those envious and spiteful feelings which are supposed to animate those who teach or execute music for a living or a delight, or both.

With the report of the inauguration of the new Music Hall at Birmingham (which Allah protect!) have arrived rumours of the disquietude and ill-content of the Festival Committee. The Festival Committee, or the Committee of the General Hospital—we believe them to be one and the same body—appear to object to the erection of another Hall in so great a place and so wonderful a focus as Birmingham. This is, to say the least, narrow-minded, since we honestly believe there is abundant room for both, and ample scope for the musical operations of both Committees. It is true that Birmingham claims a high rank amongst provincial towns by reason of its triennial festivals, which have been conducted on a scale of grandeur and importance that has put to the blush the best performances of the kind in the great metropolis, but the exceeding infrequency of these great gatherings leaves the town, for a painfully considerable length of time, in a state of musical hunger, which is never satisfied with a good meal, but tantalized with occasional performances of small dimensions at the Town Hall. To supply this want, and to administer to the cravings of an undoubted musical appetite, the new Hall has been projected, erected, and inaugurated, and henceforth the musical portion of the inhabitants will be properly dieted and regularly fed with performances of a good class, if not of a Leviathan description.

It is expedient that the old Committee be reminded of the extent of Birmingham. The pride they have taken in the Town-hall, from the position it has long occupied amongst large buildings, and the influence that the large festivals held therein have had upon music in England, has evidently shortened their sight. They had only to look at London, and reflect that in a great metropolis which a fortnight ago we gawped at for its want of spirit and go-a-headness, Exeter Hall has had to

undergo the rivalry of St. Martin's Hall, and that the musical speculators who have engaged the former building have had the powerful competition of equally good (in many cases better) performances of the same works at the latter with much lower prices of admission. Even the argument of the disparity between London and Birmingham in point of size and population will not hold good. Exeter-Hall is the average *monthly* recipient of as large oratorio audiences as the Town Hall is *triennially*, and if under these circumstances St. Martin's Hall can flourish, we really cannot see why the New Music Hall at Birmingham, with occasional or even frequent musical performances, should be considered so likely to interfere with the Town-Hall, which will be doing little of consequence before the autumnal equinox of 1858.

We have cited St. Martin's as in a sort of competition with Exeter Hall, from the frequent performance of oratorios in both buildings, and have said nothing about the Royal Surrey Gardens or the St. James's Hall, whose committees, on the Birmingham dog-in-the-manger principle, might well be set by the ears.

In one respect in particular the new Music Hall Committee will be rendering a service to Birmingham. There is little doubt that frequent performances in a hall of moderate, yet ample dimensions—for the new Hall appears to bear the same relative proportion to the Town Hall that St. Martin's does to Exeter—will tend to raise the musical character of the town. The choral powers in Birmingham (with its great festival) will not bear comparison with those of Liverpool and Manchester (without one), therefore the Festival Committee should gladly accord with anything—even though it arise in the shape of a fine Hall—that will tend towards improvement in that particular.

Metropolitan.

CRYSTAL PALACE.

A library, upon an extensive scale, has recently been opened. It was formed in this place from a large number of works of arts, reference, &c., provided by the Company for the use of the gentlemen employed in compiling the catalogue, and building the Fine Art Courts. The collection is now complete in almost every branch of art, and the plan upon which it is intended to be worked will ensure a constant supply of modern literature. Most of the publishing-houses, not only of London, but of Paris, Dresden, and Berlin, have agreed to send a copy of every work as soon as published, and the readiness with which this has been adopted by the leading publishers, affords a pledge of the success of the undertaking. The names, title-pages, and illustrations of each new work will be posted in a panel in a prominent part of the room, and the books will be laid on the library table, and an agency for their sale on the spot established. Mr. Shenton, a gentleman of great experience in literary matters, and who has throughout had the control and management of the news-room, has been appointed librarium.

The following is the return of admissions for six days, from September 5 to September 11:—

		Admission on Payment.	Session Tickets.	Total.
Friday	September 5	..	5,104	462
Saturday	" 6 (2s. 6d.)	..	1,555	1,138
Monday	" 8 ..	..	10,471	394
Tuesday	" 9 ..	..	8,939	405
Wednesday	" 10 (5s.)	..	2,467	7,620
Thursday	" 11 ..	..	23,964	2,289
		Total	52,500	12,908
				64,808

THE NATIONAL GALLERY closed on Thursday. It re-opens on the 27th of October.

ALBERT SMITH'S MONT BLANC.—Mr. Albert Smith closed another very successful season on the 30th ult. The indefatigable entertainer delivered the following address at the close of the evening:—

"My Lords, Ladies and Gentlemen,

"The period having arrived when you require some relaxation from the incessant labour and fatigue you must have undergone, during the past Session, from hearing me tell the same long story, over and over again, I feel a few words are due from me to you, not only respecting the present, but the future.

"I continue to receive the most friendly assurances from Foreign Powers, on my passport, of 'permission to pass freely, and aid and protection in case of need,' of which I am about immediately to avail myself, as I hope, for your future amusement. His Majesty, the King of the Belgians, has by his consulate *visée*, placed the travelling resources of his charming country at my disposal, in accordance with the treaty of fares laid down in the 'Continental Bradshaw.' His Majesty, the King of Prussia, has thrown open the navigation of the Rhine to me, subject simply to the adherence to the tariff of prices, between Cologne and Mayence, as issued by the *Kölnerische Gesellschaft* Company: and our gallant ally, the King of Sardinia, has granted me permission to cross the Alps, between Switzerland and Piedmont, by any pass between the Col du Bonhomme and the Simplon, practicable for troops—of tourists.

"The gambling tables at Baden will occupy my extreme attention; and the still helpless and lamentable state of Brown, everywhere on the Continent, calls for the most earnest measures to alleviate those miseries which cloud his tour, and turn his holiday into a prolonged excursion of imaginary extortion, self-created irritation, disappointed anticipation, and misunderstood behaviour.

"Ladies and Gentlemen of the Area and Gallery,

"I have directed supplies of fresh seats to be laid under you before we next meet. Considering that the absolute comfort of the public is the very first thing that ought to be attended to in any resort intended for, and supported by, them, without the compulsion of an extra payment—that the miserable system of extorting every extractable sixpence from the audience, by the combined agencies of box-keepers, box-book-keepers, bill-sellers, and saloon-keepers (in whose toils our managers appear to be so hopelessly entangled), is a shame and a disgrace to our public places of amusement—considering this, I shall still endeavour to improve your condition and prospects; your condition, as far as your individual ease is concerned; your prospects, as may relate to a clear, comfortable view of everything that is going on. As heretofore, every reasonable complaint or suggestion will receive my best and readiest attention; and as heretofore, the price of admission will include every possible auxiliary to comfort and accommodation that the room, or the attendants can offer.

"My Lords, Ladies, and Gentlemen,

"Having had the honour of telling you the same story in the same room fourteen hundred and eighty-two times, up to this evening, I will not venture to refer to it, for you must know it almost as well as I do. But you must permit me to add, that I now release you, from your flattering attention, until the middle of November, when I return from the Continent. And, until that time, wishing you every possible enjoyment and happiness, that you most desire yourselves, I bid you, very gratefully, Good bye."

SUNDAY BANDS.—The expenses attending the performances in the Regent's Park, during the fourteen weeks, have been £179 2s.; programmes sold, £127 13s. 8d.; deficit, £51 8s. 4d. In the Victoria Park, £122 has been expended; programmes sold, £46 14s. 4d.; deficit, £75 8s. 2d.

A silver *bâton* was presented, last week, to Mr. Anderson, the Wizard of the North, in testimony of appreciation as a man and manager, by the numerous friends who were collected at his parting festival. Mr. Anderson is about to sail for Australia.

It is said that Signor Mario was offered 80,000 francs for a four months' engagement at Paris, but that he preferred treating with the firm of Cramer and Co.

PRIZE GLEES.—During the musical season just concluded, the following prizes have been awarded for the best specimens of this classical style of musical composition. The Glee Club awarded their first prize (twenty guineas) to Mr. G. W. Martin, and the second prize (ten guineas) to Mr. Walmisley, father of

the late Professor Walmisley, of Cambridge. The Abbey Glee Club prizes of fifteen, ten, and five guineas, to Mr. J. Coward, Mr. G. W. Martin, and Mr. W. H. Cummings.

MR. F. J. JULYAN, of Gerrard-street, Soho-square, has invented and patented a new method of producing musical sounds, that will be the means of effecting great improvements in the construction of wind and stringed instruments. After making a great variety of experiments relating to the effect of wind upon musical strings, he has discovered a very simple and practicable means of causing strings and wires in a state of tension to vibrate without the agency of either percussion or friction, in fact without touching them. The motive power employed is a small current of air, either from the human mouth or a windchest being made to impinge upon the string at one end of it, passing over the string and into a narrow slit or groove immediately under it, the groove being quite parallel to the string and extending one-tenth along the length of it, leaving nine-tenths of the string available for fingering or attaching to a sound-board; the rapid alternate rarefaction and condensation of the air at the slit or mouthpiece performing a part equivalent to the bow of a violin, and sustaining the sound as long as the wind continues to act upon it. We have seen it applied to a sound-board and organ-pipes; and we have seen and heard an instrument made upon this principle, called the "Eolian Monochord," which has one bass string fifteen inches long, one end of which is fixed over a mouth-piece one and a half inch long, in the manner described above. It is held in the same position as a flute, and blown with the breath. Three chromatic octaves can be produced on this very simple instrument. The tones are of a peculiar kind and of excellent quality.—*Illustrated News*.

Theatrical.

MR. T. J. MURDOCH, an American actor, has arrived in London, and will shortly appear.

THE Misses Marshall sailed on Wednesday week from Liverpool in the *Atlantic*, having accepted a lucrative engagement in the United States.

THE Lyceum and Drury Lane Theatres open on Monday evening; see advts.

THE National Standard Theatre has operatic performances next week, for which Mr. and Mrs. Sims Reeves are engaged.

Theatres.

PRICES. TIME OF COMMENCEMENT. &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price

at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

LA TRAVIATA IN THE PULPIT.

[FROM THE "LEADER."]

"Save me from my friends" is the common expression; but every lawyer who has practised in a court says still more emphatically, "Save you from yourself." The man who pleads his own case has a fool for his client. It is, perhaps, inherent in the position that a man should part with some portion of his good sense, and hence we explain how it is that Mr. Lumley, a shrewd man, who has generally known how to hold his own, should have signed a letter to the *Times*, giving us about twice the length and about half the sense that would have sufficed for his defence in the *Traviata* question. The play, he argues, is strictly moral. He disavows the *Dame aux Camélias*, and answers only for the libretto. As it stands, he says, "the melancholy catastrophe illustrates the Nemesis that attends on vice." "Strike out of the character of *Violetta* the evil which has blighted it, and the last scene would have offended against the dramatic canon, that suffering should only be accepted for the purpose of teaching a moral lesson." "The exhibition of the retribution which attends on sin may have as beneficial an influence as the highest example of virtue." "In conclusion," Mr. Lumley believes that, "in presenting the libretto of the *Traviata* without modification, he was administering to a good, a right, a merciful cause." In short, we must regard the opera not only an auxiliary to the pulpit, but a substitute for it.

This, indeed, is an important view, and there is a certain degree of verisimilitude in the pretension. In presenting to the public a piece which has this admirable didactic purpose, Mr. Lumley is acting with "the great and good." It is, indeed, a new aspect of the impresario's position in life. Generally speaking we do not associate the opera-house and the *coulisses* with any positively didactic purpose. We may ask Mr. Lumley, perhaps, since he signs with so facile a pen, what is the moral purpose of *Le Corsaire*? for we presume that one who thus is anxious to act with the "great and good" must not only sing against sin, but dance didactically. The man who has witnessed a *pas seul* in the *Corsaire*, no doubt returns home a sadder and a wiser man, more inclined to forswear the gauds and suppers, the pomps and pleasures of this life, than before that instructive exhibition of the morality of motion.

It may be so. Some verisimilitude is given to the pretension on the part of the opera by the conduct of the Church. If we look, indeed, to that other theatre, which has hitherto been so much graver, we do find a difficulty in believing that the "great and good" are still present on its boards. We pass by scenes so tragic as the impending deprivation of George Anthony Denison, for the sin of believing something in the Holy Scriptures which is not stipulated in the Thirty-nine Articles; but we may refer to the scene in the church of Wix, where the incumbent, the Reverend Mr. Wilkins, suddenly turned from the reading of the Second Lesson to comment on the immoral conduct of a parishioner who was present, and who answered; profanely accusing Mr. Wilkins of falsehood. A highly dramatic scene was performed, impromptu, before the astonished audience. We may refer to a still more astonishing drama in the church at Hartlepool, where the patron tried to exclude the incumbent, and, failing, rendered divine service impossible by keeping up the performance of a diabolical service; a jolly labourer delivering a mock sermon from the pulpit! Formerly we expected

to see the moral read on the stage by the exhibition of passions and of catastrophes, the preaching being reserved for the church. Now the preaching is carried on at Her Majesty's, and other fane of that new Church of England; while the passions and catastrophes are enacted in the licensed chapels and churches.

It is a good cause which survives the advocacy of the parties who are interested in it; and the audience who have witnessed the performance of the impugned opera have supplied the commentary on the theoretical reclamations of the *Times*. The more the *Times* said "Don't go," the more people went; the more it pronounced the performance of the *Traviata* to be unfitted for the presence of ladies, the more ladies were present; for it is a fact that at the additional performances of the opera, the number of women has positively increased in the audience. The more the *Times* said that Piccolomini derogated from her position by consenting to perform *Violetta*, the more the audience loaded her with bouquets for her graciousness in doing so. In short, the audience felt that the journalist was wrong—that the reclamation was simple nonsense. At the best, it was the honest anxiety of an old maid who had forgotten what she was talking about, or never understood it; while a yet worse construction could be put upon it—that it was the fumbling endeavour to find some subject on which the *Times* could pay its tribute to cant at the expense of all the audiences in all the most civilized capitals of Europe.

In spite of Mr. Lumley's saying so, after his fashion, the moral directly taught by *La Traviata* is sound. The business of the scene is to hold the mirror up to nature, as it is seen, injured or vindicated, in society. Again we ask—must the mirror present only the beautiful aspects? Every tragedy that has won the admiration of successive ages has displayed the struggle between virtue and vice; but how can you present the struggle and omit the vice? How exhibit the triumph of virtue, if virtue is to contend with nothing? "If you had married a woman with auburn hair, light complexion, and a good fortune," said Henry Harrison to William Dove, "you would have been all right." The model hero or heroine of the stage must be presented with blameless disposition, graceful circumstances, no temptations, and spotless probity. There must be the merit without the oppressor,—Lucrezia without the Tarquin,—Donna Elvira without Don Giovanni,—Desdemona without Iago,—Dido without Aeneas,—no, not Dido; she is improper to be admitted to decent society. Helen, of course, is still worse; and as for Ariosto, he is only what his noble patron called him,—a collector of "ribaldries." Armida must be expunged from Tasso; Milton must be published without the Devil; and then we shall understand how it is virtue attains its triumphs.

By being without temptations: that is the modern notion of robust training for morality!

Unhappily, authors who have to compose works of art, artists who have to perform them, audiences who have to profit by them, know that the laws of life are somewhat different; and within their narrow view the tragedy of *Traviata* is strictly moral. Let us observe. There is no hold over the moral sense so powerful as the natural affections. The young girl strays from the customs of healthy moral life: she has been so unhappily brought up, that she is unconscious of a natural affection; at last one is awakened in her heart, and it recalls in her the desire to reunite herself to a moral way of life. She is told that in doing so she risks the probability that the youth whom she loves may himself become estranged from ordinary moral life; and, in order to spare him that risk, she severs the connexion, and suffers herself to drift back into her old and detested way. But she is rescued by a fatal illness, the effect of grief, which destroys her. This is said to be presented in such form as to render vice "alluring." The statement is a positive falsehood. The vice is rendered wholly detestable and abhorrent. The interest of the audience is excited purely for the healthy or moral leanings of the girl. The spectators are interested in her on that account wholly and solely. The sacrifice which she makes to morality is felt by the audience to be not too great for its object; and yet they sympathize in the sacrifice. In all these respects the admiration, the sympathy, the interest of the audience, are identified with morality as it is usually understood, and are positively repelled from vice.

If the vice is of a kind which is less sublime, terrible, or epic than that presented in other works of art, it is because the state of society to which the story refers is trivial and mean. M

virtue is presented amid the temptations which surround *Violetta*, it is because those temptations are the demons which beset the soul in the present day. If the attention of the audience is called to the *lorettes* and the *roués* of a great European capital, it is because the *roués* and *lorettes* cannot be shut out of the sight. If there is anything detestable, we repeat, it is in the state of society; if there is anything *more* detestable, it is that cant which attempts to prevent a remedial process, by saying that we must not turn our fastidious eyes on the disease.

Provincial.

NEW MUSIC HALL, BIRMINGHAM.

A New Music Hall was inaugurated last week with a two days' festival. The following technical description will introduce our readers to the building, which, they will see, differs in many respects from the halls of London, Liverpool, Manchester, and elsewhere.

The style is fourteenth century Gothic; the exterior presents the appearance of a plain oblong, without any attempt at ornament. The material is brick, with stone dressings. The hall is entered from Broad-street by two corridors 46 feet in length by 10 in width. The entrances are constructed of Bath stone, and the columns on either side the archways of green Forest of Dean stone. In connection with each corridor is a ticket-office; beyond is the entrance to the floor of the Hall, and to the galleries by three stone staircases. The Hall is 111 feet 6 inches in length by 76 in width; on either side are refreshment rooms. There are two tiers of galleries surrounding three sides of the building, with an orchestra at the east end, which leaves the space on the floor 76 feet by 50. The arrangements afford sitting accommodation for 1,830 persons—720 on the floor, 420 in the lower gallery, 580 in the upper gallery, and 120 in private stalls on either side of the orchestra. The lower galleries are over the saloons, and project into the Hall 4 feet on either side, with arched brackets under the projecting parts of the joists and in the saloons. The upper gallery is supported by iron columns, running up to the principals of the roof, which span the width of the building. The ceiling, in its highest part 70 feet from the floor, presents the appearance of an open timbered fourteenth century roof, of yellow pine, stained and varnished. In the roof are 11 pairs of principals, arched and braced longitudinally and transversely, each ornamented with geometrical tracery of more than fifty different designs. Projecting from the sides of each principal of the roof are traceried brackets to support twenty polished brass corona lights; the brackets are banded to the arched parts of the principals with wrought-iron ties, filled in with brass illuminated foliated work. The decorator has been guided by the works of Owen Jones in reproducing fourteenth century ornamentation. The leading principal consists of red, blue, and gold as a basis; the compartments of the ceiling are painted ultramarine blue—a light pattern on a dark ground, with red flowers interspersed. The timbers are relieved in colour with diaper patterns on the lower side; the octangular iron columns have their capitals picked out in blue, red, and gold, with the shafts diapered in two browns, lined with gold lines. The gallery fronts are composed of ironwork, and finished in a sober colour, with leaves and bands in gold. The wall spaces behind the stalls and other parts of the Hall are ornamented with a foliated decoration in various colours.

There is nothing colossal about this structure, but there is ample and comfortable accommodation, a desideratum that is rarely met with even in buildings of more formidable dimensions. The orchestra is neither built to include "16 double basses" nor a total of "800 performers;" but is sufficiently extensive to receive any reasonable number of vocal and instrumental executants.

The organ, too, is none of the largest, but has plenty of power and variety. We gave a description of the instrument in the *Musical Gazette* a week or two ago, to which we refer those who are desirous of being acquainted with the details.

On Wednesday morning the *Messiah* was performed, the principals engaged being Madame Clara Novello, Mrs. Weiss, Miss Dolby, Mr. Sims Reeves, Mr. Montem Smith, Mr. Thomas, and Mr. Weiss. Mr. Alfred Mellon conducted, presiding over an orchestra

composed of the members of his own Orchestral Union, reinforced by some local instrumentalists of efficiency. The choral body, consisting of about 150, appeared rather weak throughout the oratorio. Handel's music admits of—we may say demands—a great weight of voices, and this was a rather smaller number than we have been accustomed to in an orchestra of any tolerable dimensions. On the following day, in the representation of *Elijah*, they were much more successful. Both metropolitan and provincial choristers are now equally familiar with these great works, consequently judgment can be formed of the necessity for a certain number of voices in the choruses of each. There is no question that, as the majestic breadth of Handel required a greater choir, so the elaborate and chromatic choruses of Mendelssohn received more justice from the fact of its being so limited. The performance of *Elijah* was really fine. All those engaged in it evidently felt that great interest that must always be attached to it, from the fact of its having originally been produced at the great midland town, while Mr. Alfred Mellon, himself a Birmingham man, must have been proud of his position at the head of so enthusiastic an orchestra. In addition to the principals who sang in the *Messiah*, Mrs. Weiss and Mrs. Bull (a Birmingham lady) were engaged.

A very ridiculous occurrence took place during the performance on this morning. Many of our readers must be aware that at the cathedral festivals, where applause cannot be indulged in, and yet the desire for the repetition of some pieces is equally strong, the president gives a signal which is instantly communicated to the conductor when an unusually grand chorus or beautiful aria seem to justify a redemand. We need hardly remind them, too, that the *allegro* of the grand air which opens the second part of *Elijah* is closely connected with the succeeding chorus; there is no modulation it is true, but the transition from the key of B to that of G is without pause. We suppose the grandeur of this fine song, and the superb singing of Madame Novello, produced an approving murmur (applause having been deprecated) amongst the audience, and warmed the High Sheriff of Warwickshire, Sir Peter Pole, into a determination to have it over again. Mr. Alfred Mellon, never dreaming for an instant of so unreasonable an expectancy as that "Hear ye, Israel," should be repeated, conducted the chorus some bars through the following piece, "Be not afraid," Sir Peter gesticulating frantically to the rear of the unconscious conductor. The High Sheriff gained his point at last, the band and chorus were with some difficulty stopped, and the *allegro*, "I am He that comforteth," was recommended.

In the "Jezebel" scene, in which the fiery recitatives were well declaimed by Miss Dolby, the chorus were either asleep or entranced by the singing of the vocalist, for they allowed one of the responses to the vehemence appeal of the wrathful queen to pass unsung.

The High Sheriff's authority was set at nought by the audience in the case of the trio, "Lift thine eyes," which they loudly applauded without hesitation, and succeeded in carrying an encore. They made the same arrangement also with "O rest in the Lord," and with "Then shall the righteous." We need hardly say that these lovely airs were sung to perfection by Miss Dolby and Mr. Sims Reeves. The trio was sung by Madame Novello, Mrs. Weiss, and Miss Dolby. The "Sanctus" was finely done, likewise the following chorus, "Go return upon thy way." The singing throughout of Mr. Weiss, as the Prophet, was excellent; and we must not omit the names of Mr. Montem Smith and Mr. Thomas. The chaste and unaffected style of these gentlemen was universally remarked.

The Hall was indifferently filled at the oratorio performances. The Wednesday evening concert did not succeed in increasing the attendance, but on Thursday evening there was a very good muster.

The first of these concerts opened with Beethoven's First Symphony, well performed. The band also distinguished themselves in the overture to *William Tell* (in which the violoncello part of the introduction was magnificently played) and *Fra Diavolo*. Madame Novello's only song was the "Captive of Agincourt," which she elegantly delivered. She joined in the quartett from *Rigoletto*, an effective concert piece, "Over the dark blue waters," from *Oberon*, and Bishop's "Blow gentle gales." She also sang, with Mr. Sims Reeves, "Da quel di," the rather hackneyed duett from *Linda*. Mrs. Weiss displayed a new ballad by her industrious husband, sang

a duett with him from *Lucia* (much applauded), and the solos in Rossini's "La Carità," which formed a capital finale to the first part of the concert. Miss Dolby brought her fine voice to bear on two very unworthy *moreaux*, Donizetti's "Mille volte" from *Pia di Tolomei*, and Wallace's ballad "If lov'd by thee." The *sforzando* notes in the final cadenza of the latter, in the word "lov'd," were anything but pleasing. Miss Dolby's reputation evidently allows her to take a vocal liberty which is a positive fault, and, we feel persuaded, would, with many another singer, be unanimously condemned.

Mr. Sims Reeves was encored in his songs. The ballad by Hatton, "Under the greenwood tree," from his new cantata of *Robin Hood*, and Linley's "Bonnie Jean." Mr. Weiss's only solo was "La Vendetta," from *Figaro*, which had the disadvantage of a *troppo forte* accompaniment.

There were two instrumental solos, on the organ by Mr. Simms, who presided at that instrument at the oratorio performances, and whose name has been, by our contemporaries, variously rendered Timms, Simon, Simons, &c., &c.; and on the flute by Mr. Pratten. The organ fantasia by Berens, an organist and music-director in the Swedish capital, was an injudicious selection. The composer is either one of meagre ability, or this was not a specimen of his genius calculated to impress us favourably; it served, however, to display talent on the part of the executant, who is organist at one of the Birmingham churches. The flute solo was like all flute solos except Herr Reichert's. We are sorry to find fault with our English flautists, but we think that if they are not competent to write compositions with some brains in them for their instruments, they might adopt the concertos—or movements therefrom—of foreign composers. We appeal to programme-perusers if, when well known flautists are going to play, they are not sure to see, "Solo, flute, Mr. Richardson—Richardson. Solo, flute, Mr. Pratten—Pratten. Solo, flute, Mr. Wells—Wells." And if, in every case, they may not calculate on hearing the same "double-tonguing" and usual feats performed.

The solos at the Thursday evening concert were of a rather trifling character, but they were intended to create wonder, and the people came—and in goodly numbers—to wonder. The blind Sardinian, Picco, had been engaged about ten days before the Inauguration Festival, and there is little doubt that the announcement of his playing attracted an audience to the hall for whom the remainder of the concert would have been an inefficient charm. He played an air from *La Sonnambula* and the "Carnival" to the astonishment of the assembly.

Madame Novello, to whom only one solo was again allotted, quite electrified her audience with "Ocean, thou mighty monster." In this magnificent *scena* Madame Novello evinced more spirit and feeling than in any other piece we have heard her sing. A duett from *Rigoletto* introduced her in company with Mr. Sims Reeves, and they were joined by Mrs. Weiss in the *terzetto* from *Don Giovanni*, "Proteggo il giusto cielo," a charming piece of singing. Miss Dolby's only appearance—with the exception of "The Chough and Crow"—was in the Evening Prayer from *Eli*. There was a short selection from this oratorio, consisting of the March, Chorale, and War-song, neither of which produced the sensation that might have been expected from the enthusiastic reception of the entire work in Birmingham last year.

Mr. Weiss sang a MS. of his own, the words by Charles Mackay, entitled "Sunshine after Rain." It is a very effective setting of pretty words, and was encored. Mr. Weiss also introduced "Oh, what a happy life," from Henry Smart's opera of *Berta*. Mrs. Weiss, in the 2nd part of the concert, sang Haydn's canzonet, "My Mother bids," and Mr. Thomas showed taste in Kücken's "Good Night."

Mr. Simms displayed the organ to greater advantage on this evening by his excellent performance of Wély's "Offertoire," the slow movement from Haydn's *Surprise* symphony, and part of a sonata by Mendelssohn, but the applause at the conclusion proceeded more distinctly from the members of the orchestra than from the listeners in the Hall.

The orchestral performances were of the highest degree of excellence. The symphony was Mendelssohn's Italian, and the overtures, *Der Freischütz* and *Zampa*.

We had almost forgotten Mr. George Collins, who played a very clever violoncello solo.

The National Anthem commenced and concluded the Festival, which we regret to hear has entailed some considerable loss upon the Committee of Management.

BIRMINGHAM.—The Town Council have unanimously resolved to purchase Aston Park and Hall (in which some splendid *festes* have lately been held) as a place of public recreation, if the price demanded is reasonable.

BRIGHTON.—Madame Grisi, Signor Mario, and family arrived at the Albion Hotel, on Saturday evening, from the Isle of Wight. They purpose leaving to-day or on Monday to fulfil an engagement in Ireland.

The Pavilion Banqueting-room is nightly crowded to overflow to witness Mr. Woodin's "Olio of Oddities."

Concerts are given at the Pavilion every evening, and on Monday, Wednesday, and Saturday mornings, by the London Concert Union, consisting of Miss Bella Stewart, Miss Mary Huddart, Mr. St. Albyn, Mr. Hamilton Braham, and Mr. F. Emile Berger. They have been pretty successful.

The Sacred Harmonic Society give the *Creation* at the Town Hall on Tuesday next.

CANTERBURY.—The Annual General Meeting of the members of the Catch Club was held on Wednesday week. Mr. W. H. Trimmell was elected president for the year. The other officers were likewise chosen. From details presented there is every prospect of an attractive and prosperous season, which begins on the 1st of October. The financial condition of the Club was presented in the balance-sheet of the treasurer. This showed that the receipts of the year (ending 25th August) amounted to 378*l*. 1*s*., which included a balance of 49*l*. 13*s*. left from the preceding year. A balance now remains on hand of 33*l*. 13*s*. 7*d*. There has been some fuss between the Catch Club and the proprietors of the Music Hall. Particulars in our next.

DUBLIN.—Professor Anderson appears at the Rotundo on Monday. The proceeds of the first night's performance are to be devoted to the Lying-in Hospital.

Miss Cushman is at the Queen's Royal Theatre. She commenced her engagement on Tuesday evening, playing Romeo; Miss Anderton, a metropolitan lady, was Juliet; she was tolerably successful.

The classes for general instruction of music at the Irish Academy of Music are now open. The terms appear to be particularly moderate.

EAST RETFORD.—The first anniversary of the re-opening of the Parish Church was celebrated on Thursday, by special services. The *Doncaster Gazette* says,—"As the services throughout were choral, it is only right that we should notice that the voluntary choir are now in a greatly improved state, and would not disgrace even the services in a cathedral; in fact, there are but few parish churches in the country that can exceed them in their duties. The meed of praise is also right well earned by Mr. Dixon, Mus. Bac., the respected organist."

HOLBECK (near Leeds).—On Monday night last a concert was given in the school-room belonging to Messrs. Marshall's flax-spinning manufactory, at which Mrs. Sunderland was the principal attraction, this being her first public appearance after the recent "paper warfare" betwixt her and the Bradford Festival Committee. The room was well filled by Mrs. Sunderland's admirers, who throughout the evening evinced their appreciation of her singing by very noisy applause. All her songs were encored, and it was evidently her desire to show the audience that her talents were quite equal to any that had been exhibited at the Bradford Festival. Most of the other singing was below mediocrity, and we are surprised that a gentleman holding the position of organist at the Leeds parish church should lend himself to such inferior choral exhibitions as those which were palmed off on the Holbeck people last Monday. An "efficient chorus" had been advertised to appear, but when we state that the chorus numbered only fifteen persons (including two sopranos), and these very inferior to the majority of Yorkshire singers, some idea may be gained of their "efficiency."

KINSALE.—Mr. J. V. Blake gave a concert at the Assembly Rooms on the 12th ult., assisted by the Misses McCarthy, Mr. A. D. Roche, and Mr. O'Donoghue, who conducted. There were seven encores; Miss McCarthy in "Casta Diva," and with her sister, in "Ebben a te," from *Semiramide*, Mr. Roche in one of his own ballads, and Mr. O'Donoghue in an adaptation of one of Verdi's airs and a ballad by Land, Mr. Blake in Wallace's ballad from *Martina*, "In happy moments." "Zitti, Zitti" was also redemanded.

LEICESTER.—The Opera company, under the management of Mr. Elliot Galer, which includes the names of Miss Rebecca Isaacs and Mr. Borrani, are performing here.

The People's Band has given its last Sunday performance for the season. To-day the last performance of popular music, on the Race-course, under the direction of Mr. Henry Nicholson, takes place, and on Monday, ditto, under Herr Ptacek. The (to us) unknown names of Swaboda, Hausen, and Suppe appear in the programmes as composers.

LIVERPOOL.—An *extra* performance was given by the Philharmonic Society on Tuesday last, the 9th instant, for the purpose of affording to the general public an opportunity of hearing Mdlle. Piccolomini and the talented troupe of artistes who appeared with her on the previous Tuesday, and we confess we were not a little surprised to find the fashionable parts of the house scarcely half-filled, the galleries being the only place where a tolerable muster was made; so limited an attendance we certainly cannot account for. Is Piccolomini considered a failure by the Liverpudlians? Or, is it that concerts are so very prevalent with us that people have not the time or money to spend upon so many? "We pause for a reply!"

The programme on the present occasion was unusually attractive, not only as regards the performers (*Mr. Charles* Braham having been added to the vocalists reported in our last), but also as regards the music to be performed, embracing, as it did, three selections from the divine Mozart, viz., the overture, *Clemenza di Tito*, "Deh vieni" (*Don Giovanni*), admirably rendered by Signor Beneventano, and "Deh vieni non tardar" (*Le Nozze di Figaro*), ditto by Mdlle. Piccolomini. Mr. Chas. Braham sang "Quando le sere" (*Louisa Miller*), in a somewhat lackadaisical manner. This gentleman has a good organ, but would sing infinitely better if he threw more energy and feeling into the music. Reichardt, Beneventano, and Belletti, conjointly, gave "Troncar suoi di" (*William Tell*); the two latter being encored in the grand duo, "Il rival" (*Puritani*), which was rendered with thrilling effect. Belletti and Piccolomini sang "Quanto amore" (*L'Elisir*), and then, with the *Traviata* "Brindisi," ended the first part. The second part consisted of—overture, *Zampa*, Herold; aria, "Sorgete e in si bel giorno" (*Maometto Secondo*), Rossini, Signor Belletti; nocturno, "Tornami a dir che m'ami" (*Don Pasquale*), Donizetti, Mdlle. Piccolomini and Herr Reichardt; romanza, "Di Provenza il mar," Verdi, Signor Beneventano; aria, "Edell amor," Bonetti, Herr Reichardt; chorus, "Loud let the Moorish tambour sound," Bishop; duett, "Venti scudi" (*L'Elisir d'Amore*), Donizetti, Herr Reichardt and Signor Belletti; finale, "La morale" (*Don Pasquale*), Donizetti, Mdlle. Piccolomini, Herr Reichardt, Signor Beneventano, and Signor Belletti; overture, *L'Etoile du Nord*, Meyerbeer. Everything went smoothly. The band were in excellent trim, and played the overtures *Zampa* and *L'Etoile du Nord* in really first-rate style. The chorus, in the "Hymen" (*William Tell*) and Bishop's "Loud let the tambour," were equally successful, and obtained a due share of the plaudits.

On the 30th, an operatic recital is to take place in connexion with this society, for which Grisi, Mario, the Gassiers, and a host of "Lyceum" talent are engaged.

The *Liverpool Mercury* says of Mdlle. Piccolomini,—"Her voice, though by no means powerful, is of the most charming quality, full and sweet, and always in perfect time. Personally, she is so regularly pretty, her countenance so expressive, and all her actions so animated and so graceful, that we think that all those who may have had the pleasure and the advantage of hearing her, must inevitably be captivated with her in an extraordinary degree*."

MANCHESTER.—*Il Barbiere* was performed at the Theatre Royal on Wednesday evening, with an excellent cast. Mdlle. Finoli (the exceedingly pale young lady, with the ringlets, who sang at Mrs. Anderson's last concert at Her Majesty's Theatre, and was never afterwards heard of) was announced for the part of Rosina, but it was assumed by Madame Caradori; Herr Reichardt was the Count Almaviva; Signor Rossi, Don Bartolo; and Signor Belletti, Figaro. Madame Caradori sang Rode's air in the last scene. "Zitti, zitti" was encored loudly. The house was indifferently filled.

The various attractions elsewhere in this mighty city drew considerably from the numbers that would otherwise have probably gone to *Belle Vue* on Saturday evening last; nevertheless there was a very large audience assembled to again welcome Alboni and Sims Reeves, who, with our old friend and

favourite Hatton, reappeared, assisted by the great German basso, Herr Formes. Madame Alboni was still suffering from the fearful hoarseness, so much so, as to compel the omission of the "Bella Imago." We opine that nothing but positive rest can restore the vocal organ to its wonted vigour. Formes was encored in Mozart's grand song, "In diesen heiligen," which he sustained splendidly; we have never heard him sing it better. The song "O ruddier" was a performance calculated to please the bulk of the audience, but scarcely what the critic would consider sufficiently refined. We thought the rendering of the "Wanderer" the best effort of the celebrated basso. Mr. Sims Reeves sang again his charming ballad, "Bonnie Jean." It is scarcely necessary to remark that it was, of course, vociferously encored. Several choral glee were tolerably rendered.

The orchestral Union, under the efficient conductorship of Mr. Alfred Mellon, have given a series of three concerts in the Philharmonic Hall—so called—with tolerable success. We use the qualified phrase, since we are of opinion that such entertainments deserved universal patronage. The band, though their numbers are small, are all "good men and true," and, by continually playing together, there has arisen a unity of purpose that must be quite evident to critical ears, and probably also, to those less practised. We have not space to give detailed particulars in full, but we must not omit to remark especially the exquisite effect produced by the union of the flute and "pastoral tibia" in Bishop's brilliant song, "Lo, hear the gentle lark;" it was truly a masterpiece of executive beauty, such as, indeed, might have been expected from two artistes so highly accomplished as Picco and Mr. R. S. Pratten. We have heard that this compact "model orchestra" (to borrow a phrase from our friend Jullien) purposes to revisit Manchester. Does Mr. Alfred Mellon read the *Musical Gazette*? We need scarcely ask the question, since we are sure that he does. If we might venture to offer advice, we should suggest to the indefatigable *chef* the propriety of considering whether there may not be other places in Manchester where his "model orchestra" might be heard to far greater advantage than in the (so-called) "Philharmonic Hall;" a place so thoroughly non-resonant is not a desirable location for so limited a band.

The English Opera Company have taken their departure from this place for Sheffield, having finished their season on Saturday evening last. During the stay made by these artistes an important series of operas has been carefully put upon the stage. Although there may not have been any very particular "star" employed, there has been a consistent uniformity in the cast of each opera that has rendered the critic's task at once an easy one. We shall gladly welcome the reappearance of these pains-taking vocalists at no distant date.

The event of the last few days has, of course, been the *début* here of Mdlle. Piccolomini. So much has been said and written "for and against" this gifted artiste, that it was a matter of great curiosity to many to learn how the "first appearance" would decide the question. We, however, who have at all times, since her first appearance at Her Majesty's Theatre, acknowledged in Mdlle. Piccolomini the evidences of great ability, had no fears for the result of her efforts even before the somewhat hypercritical Manchester audience, and the progress of events on Monday last evidenced the truth of our impression, for—venturing to substitute one word in an ancient phrase—"Many who went to scoff, remained to praise." That the plot may be, to a certain extent, questioned, we admit, but we do not admit any immoral influence in the opera itself; indeed, on the contrary, we argue that the better feelings of our nature at last reign triumphant, and point out to us the utter hopelessness of any real satisfaction being realized from any vicious indulgences; but it is the music and the rendering of the composer's production that it is more particularly *our* province to analyse. Of the efforts of Piccolomini we can only say that they were, indeed, as nearly faultless as may be the lot of poor humanity, the first act being a succession of brilliancies. The young artiste was loudly called for at its conclusion, and was received on her appearance before the curtain with demonstrations of genuine applause, such as must have at once silenced the most determined cavillers who might have been present from the commencement of the second act. All the premonitory symptoms of ultimate disease were apparent, and here it is that the judgment of the artiste is tested more particularly; but in this trying position we could not observe any want of the most refined discernment; the fading voice becoming

* [Hear! Hear!—(John Smith.)

more and more, and rapidly so, but the shadow of its former self, indicates, as the opera progresses, the deadly workings of the consumptive malady that is supposed to be sapping the vitals of its victim ! and the fearful strugglings of the heart, filled to repletion with the most passionate attachment, was a delineation as true to nature as the sad reality could have been. It is scarcely requisite to say, that the most intense interest was depicted upon the countenances of all present, and the sympathies of the audience were thoroughly awakened in the evidently impending fate awaiting the once brilliant and—although as it were in the very grasp of death—still fascinating *Violetta*. To say that Mdlle. Piccolomini is really a consummate artiste, is to say what all who have seen her will at once admit; that her voice will, with age, improve in volume, we are disposed to imagine; and that the tragic power will all become more grand and terrible, we are also disposed to argue; but that she is in all respects—considering her youth—truly great, is what must be the verdict of the discriminating critic. Mr. Charles Braham was the *Alfredo*, and Signor Beneventano the *Gernont*; both of these artistes were well received; the former gentleman evidences a very nice taste in his vocalization, but lacks the requisite energy to place him very high in the rank of operatic *tenori*. Signor Beneventano has a rich baritone voice of considerable compass, reaching the upper G with good chest tone, and apparently easily. A little more experience will materially improve this gentlemanly vocalist. The band, under the direction of Signor Bonetti, performed their task very well indeed; and the chorus, for so small a number, was effective. Mdlle. Piccolomini, Mr. Braham, and Signor Beneventano, were called to receive the plaudits of the house at the conclusion of the opera. As to the music of *La Traviata*, it is thoroughly Verdi-*ish*; indeed, it is so much so, as frequently to amount to a puerile imitation of the composer's own peculiarities. It must, however, be admitted that there are many very admirable points in the orchestration. The best portions—at least those most interesting to the musician—are the recitations. It may not be denied that many of these are very effective; but the melodies are familiar in their resemblances to a thousand things we have heard before, hence the attention is often distracted by the seeming plagiarism of something or other fresh in the memory. On the whole, the opera must be pronounced to be the weakest of Verdi's rapidly produced works, and its success may be said to depend almost entirely upon the transcendent depictive talent of Mademoiselle Piccolomini. The important troupe of Italian artistes have been announced for the *Figlia* and *Don Pasquale* for Thursday evening and last night. We shall give some particulars in our next impression.

The Free Trade Hall will be inaugurated on Wednesday, the 8th of October; at least, that day is fixed at present, and no doubt is felt that the great hall, the assembly-room, the drawing-room, and the entire suite of retiring-rooms, will be finished, so as to allow of a complete opening upon the day named. The inaugural meeting will not be really a public affair, tickets being supplied only to the 140 proprietors of the hall, for the use of themselves and their friends. Amongst the proprietors there are several members of Parliament, and others will be invited; as will also well-known members of the liberal and free trade party who are not members of Parliament or proprietors. The proceedings will not be of a strictly political character. That some of the speakers will touch upon political topics is inevitable, considering that the building stands upon the site of the old hall, which was the great place of gathering during the agitation for the repeal of the corn laws, and the associations and reminiscences necessarily suggested; but it is understood that the addresses will be strictly such as may be called inaugural. Refreshments will be provided, and after the meeting a ball will be given, the whole of the rooms being thrown open. During the opening week two first-class concerts will be given. The Monday Evening Concerts are to be resumed early in October, if possible, the first concert of the series will be given on the 13th. We believe they will extend over the whole winter, until March next. Mr. D. W. Banks will resume his post as conductor, with a chorus more numerous than he has before had, and promising to be in every respect more efficient, even taking the high standard of Lancashire. The opening of the Free Trade Hall will supply a long and keenly-felt want; and, as we believe that the management will be guided by a liberal spirit and a strong desire to meet the public convenience, we heartily hope that the

proprietors may hereafter find themselves in the yearly receipt of an ample dividend.

During the recent concerts, which were attended with great success, at the Bellevue Gardens, it was feared, on one occasion, that Madame Albani, who had been suffering from indisposition, would be unable to sing, according to her engagement, and Mr. Beale, under whose direction the performances were given, took the precaution of securing the assistance of Madame Gassier, in order that she might supply her place in the event of her non-appearance. It fortunately happened, however, that Albani was not prevented from singing, and that, in short, she was never heard to greater advantage; but so keenly sensible was she of the kindness of Madame Gassier that she presented her with a magnificent diamond bracelet. This fact is recorded as a striking instance of reciprocity of feeling between two *prime donne*; and it may fairly be said that the liberality evinced on the one part, and the absence of jealousy on the other, were well worthy of two artistes whose names are held in such high estimation.

MELTON.—The Sisters Sophia and Annie gave their "Sketches from Nature," at the Corn Exchange, on Tuesday last, to a very large audience, who testified their admiration of the performance by loud and repeated applause.

RAMSGATE.—A concert was given on Tuesday evening, at the Music Hall, by Miss Ada Taylor and Mr. Taylor, assisted by Mr. Lowick and others. A feature in the entertainment was the introduction of Mr. Basil Young, who gave his "Peep at Real Life," which was very pleasing, and in which he assumed an astonishing number of characters. Mr. Taylor was the piano-forte accompanist.

The Theatre has been open for the season under the direction of Mr. Elphinstone, late of the Pavilion Theatre.

SHEFFIELD.—On Monday evening *Il Trovatore* was performed by the National English Opera from Drury Lane.

SWANSEA.—The theatrical season concludes this evening. Mr. Pitt concluded an engagement last Saturday; he has been successful in *Werner* and Schiller's *Robbers*. Last evening, Mr. Chute, the lessee and manager, was to take his benefit.

WATERFORD.—A Young Men's Christian Association has just been established here. A singing-class, under the direction of Mr. Mahon has already commenced.

ORGAN.

On Sunday last an organ was opened at the Catholic Church, Maryborough. The instrument has been obtained by the exertions of the Rev. Dr. Taylor, whose taste in sacred music is of a high order. Mozart's Twelfth Mass was performed by a select choir from Dublin, under the direction of Professor Lyons, Mr. Henry Bevington presiding at the organ. Other music was performed, including Zingarelli's "Laudate."

The organ, which was built by Messrs. Bevington and Sons, of London, consists of two rows of keys and pedal. The great contains—bourdon, open diapason, stopped diapason, clarabella, dulciana, flute, principal, twelfth, fifteenth, sesquialter, trumpet, and cremona: swell contains—double diapason, open diapason, principal, fifteenth, and cornopean: pedal organ has a 16-feet open diapason: couplers—swell to great, pedals to great. The compass of the swell is only to C; there is a tremulant to this manual. The case is of carved Gothic work, in keeping with the architecture of the church, and the front pipes are richly decorated in gold and colours.

Active preparations are being made for the completion of the new organ at Wells Cathedral. It is expected that the opening will take place on the 2nd of October.

Messrs. Kirtland and Jardine, the eminent organ-builders, of Manchester, have recently erected several important instruments in the immediate neighbourhood of the northern metropolis. Amongst the extended list, we select the following, as being somewhat remarkable.

A new instrument for Didsbury Church contains the following :

GREAT ORGAN.		
1 Open Diapason	.....	8 feet
2 Dulciana	.....	8 "
3 Stopped Diapason Bass	.....	8 "
4 Stopped Diapason Treble	.....	8 "
5 Principal	.....	4 "
6 Wald Flute	.....	4 "
7 Fifteenth	.....	2 "
8 Flageolet	.....	2 "
9 Sesquialter (3 ranks)	.....	2 "
10 Krumhorn	.....	8 "
11 Bourdon	.....	16 feet
12 Open Diapason	.....	8 "
PEDAL ORGAN.—OCC to E.		
13 Stopped Diapason	.....	8 feet
14 Principal	.....	4 "
15 Fifteenth	.....	2 "
16 Cornopean	.....	8 "
17 Oboe	.....	8 "
PEDAL ORGAN.—OCC to E.		
18 Grand Open Diapason.	.....	16 feet
COUPLERS.		
19 Swell to Great Organ.		
20 Great Organ to Pedals.		
21 Composition Pedals, &c., &c.		

The keys of the swell organ are carried down to CCC; a stop diapason (8 feet) is placed upon them, so as to form an 8-foot *choir bass*.

This organ was opened on Sunday, the 17th penultimo, by Mr. Meadowcroft (organist of St. James's Church, Bucks), and was very cleverly handled. The instrument is presented to the church by the ladies of the congregation.

A novelty in organ-building has been put up in the parish church of Grapenhall, near Warrington, the noble instrument being the munificent gift of Joseph Litton, Esq. The donor very ably displayed the capabilities of the organ on Sunday, August 17, the whole of the worthy amateur performances exhibiting very considerable skill and original taste. The construction of the organ is remarkably peculiar, as the following list of stops will show:—

GREAT ORGAN.—CCC to F in Alto.	
66 Notes.	
1 Bourdon Bass	32 feet
2 Bourdon Treble	3 tone.
3 Open Diapason Bass	16 feet
4 Open Diapason Treble	16 "
5 Stopped Diapason Bass	16 "
6 Clarabella	16 "
7 Principal	8 "
8 Wald Flute	8 "
9 Twelfth	5½ "
10 Fifteenth	4 "
11 Mixture (4 ranks)	16 "
12 Trumpet	42 Notes.
SWELL.—Tenor C to F.	42 Notes.
13 Bourdon	16 feet
14 Open Diapason	8 "
15 Stopped Diapason	8 "
16 Principal	4 "
SOLO ORGAN.—Tenor C to F.	
42 Notes.	
21 Stopped Diapason	8 feet
22 Röhr Flute	4 "
23 Viol di Gamba	8 "
24 Cremona	8 "
COUPLERS.	
1 Swell to Great, Unison.	
2 Swell to Great, Octave.	
3 Great to Pedals, Unison.	
4 Great to Pedals, Octave.	
4 Composition Pedals.	
Pedal Keys, CCC to E, &c.	

As is remarked above, the arrangement of this comparatively noble instrument is very peculiar. It will be seen, that it has what is very peculiar, *i.e.*, a 32-foot tone on the great manual. The continuation of the scale of the great organ down to CCC gives a *pedal* of infinitely more grandeur of tone than the too common single stop, now so general as a *pedal* to the usual CC organ. The principal point we should question is, the want of a *choir* organ, since it must be admitted that there is no stop of sufficient delicacy in the great or solo organ to enable the performer to use the oboe in the swell as a solo stop. This is, we opine, a mistake, either on the part of the donor or builder. We should presume to suppose, that the mal-arrangement has emanated with the liberal gentleman who has thus magnificently presented the church with the nevertheless fine instrument. While in course of construction, a choir organ might have been, at a comparatively small cost, included in the (consequent upon its omission) as yet incomplete instrument. We hope that it was rather an oversight than a designedly omitted necessary requisite.

A third and, in some respects, still more curious production, has just emerged from Messrs. Kirtland and Jardine's manufactory. The organ is, in truth, a very fine specimen of work, smaller in its proportions than the above, but of an exceedingly beautiful quality of tone. It has been constructed to order, and placed in the residence of an amateur, resident at Eccles, near Manchester. It contains the following stops:—

GREAT ORGAN.—CC to F.	
54 Notes.	
1 Open Diapason	8 feet
2 Stopped Diapason Bass	8 "
3 Stopped Diapason Treble	8 "
4 Viol di Gamba	8 "
5 Principal	4 "
6 Wald Flute	4 "
7 Fifteenth	2 "
SWELL ORGAN.—Tenor C to F.	
42 Notes.	
1 Bourdon	16 feet
2 Dulciana	8 "
3 Stopped Diapason	8 "
4 Principal	4 "
CHOIR (or Continuation).	
Bass to CC.	
1 Bourdon	16 feet
2 Stopped Diapason	8 "
3 Principal	4 "
COUPLERS.	
1 Choir Bass and Swell to Great.	
2 Choir Bass and Swell to Pedals.	
3 Great Organ to Pedals.	
4 Wind Apparatus.	
4 Composition Pedals, &c.	

No manual labour is required to supply this organ with wind. Instead of the usual bellows (within the organ) and blowing-handle—generally at the side—there has been placed, in a chamber underneath the organ, a reservoir with three feeders; these three feeders are connected with three cranks of an iron shaft, on the end of this shaft is securely bolted an “overshot” wheel. A pipe from the watermain is placed above the wheel, and the end of the pipe being flattened, the water is thrown into the bucket in a *flat* stream; thus, there is less waste, and much splashing is avoided. The wheel is set in motion by the performer drawing a stop (placed with the other stops by the side of the keys); the action connected with this draw-stop turns on the water, which, rushing on the wheel, keeps up an ample supply of wind, even for the most lavish expenditure, by keys and pedals. When the organist desires to cease playing, he has simply to shut in the stop, when the water is immediately turned off. Should only a small demand be desired to be made upon the power thus at command, a “regulator” stop is appended, by which the speed of the revolutions made by the wheel can be increased

or diminished at pleasure; hence, if the full organ be required, great velocity can be available, or the reverse is equally subject to the will of the performer.

The enterprising builders of this organ state that the apparatus can be applied as easily to organs of the largest class as to the smaller species of instruments denominated chamber-organs, and they profess to prove that the contrivance possesses five distinct advantages, either of which may be consistently considered recommendatory. They are thus described:—

- 1st. Economy.
- 2nd. Immediate availability.
- 3rd. No danger.
- 4th. Under the perfect control of the performer (requiring no supervision).
- 5th. Unliability to derangement.

If sufficient power can be thus obtained, its superiority over any application of steam must be at once evident, as it is at once and always (ordinarily speaking) ready for use, and the absence of danger from the possible explosion of the steam-generator is also a very important consideration. A further commendable point, being quite evident from the fact, that its first erection must be a much less costly affair; the other enumerated points being also important.

It should be observed, that the air supplied to the organ by the three feeders to the reservoir is drawn from the room in which the organ stands. This is, of course, very important, for several reasons: 1st, the temperature of the organ-room is not affected, as it would inevitably be if the chamber in which the reservoir is placed, should be of a different temperature; 2nd, if this precaution had not been taken, the organ would not have stood well in tune; 3rd, should the bellows-chamber be at any time damp (supposing it, for example, to be a *cellar*), and the air from it to have passed through the organ, the simple result would, very shortly, have been ruinous to the instrument, as the joints and centres and other ironwork of the organ would speedily rust, and the reeds corrode; and a further consequence would have been, that the general tuning of the instrument would be sadly interfered with, and this, apart from the inconvenience arising (in severe weather) from the chilling influence of such a stream of cold air being poured rapidly into the organ-room. As it is, the temperature, even in the most severe seasons, will scarcely be affected by the air being drawn from the room in which the instrument is placed, and restored to it again through the tubing of the organ.

Foreign.

BERLIN.—STAUDIGL.—The *Musical Gazette* of this city contradicts the statement of the death of Staudigl, but adds that his health is in a very alarming condition.

MOSCOW.—Among other musical performances devised to give state to the Coronation of the Emperor was Colonel Lyoff's National Hymn thrice performed; the first time by a choir of 1000 singers; then with the addition of many military bands, and finally with explosions of cannon at the commencement of each bar.

We find, by the *Journal des Débats*, that four guineas is the fixed price of the boxes (to hold six) at the eighteen representations which were to follow the coronation of the Emperor. The *Daily News* correspondent writes (speaking of the first performance at the opera): “The theatre has five rows of boxes, with twenty-eight seats in each row, and to each *loge* there is a retiring-room as large as many a London drawing-room. The pit is divided into comfortable stalls, and in no case are more tickets issued than the house will conveniently accommodate, a hint that might be taken with great advantage by the managers of our London houses. What with the elaborate gold scroll-work, raised on a ground of delicate green, the richly carved pillars and pilasters, the scarlet velvet linings of the boxes, and the exquisitely painted drop-scene, the interior of the theatre presented a *coup d'œil* such as one could hardly have expected at a distance of 2,000 miles from London. But when I add, that the audience was mainly composed of officers in gorgeous uniforms, and ladies in grand toilette, you can easily imagine how surpassing must have been the general effect. It only wanted the presence of the Emperor and Empress, whose box is a little palace in itself, to make the picture complete. The embassies of the great powers were well represented, the French filling one box on the grand tier, and the English another. Amongst the latter I recognized Lady Emily Peel, Lord Ward, Messrs. Fane and Currie, &c. The two ambassadors were also present, Lord Ward in a box, and Lord Wodehouse in a pit stall. The opera was *I Puritani*, in which Bosio's singing so delighted the Russians that she was called for several times before the curtain,

although, I must add, that her acting did not satisfy me as to her fitness for the part of Bellini's heroine. Lablache looked stupendous, and rivalled the Greek priests in the depth of his intonation, and the rest of the performers acquitted themselves respectably. There were no encores—an admirable practice; and when the opera was over, the audience could go home without suffering the purgatory of an interminable ballet. The performance of the orchestra of 150 performers was worthy of all praise."

PARIS.—It is said that Verdi demands 20,000 frs. from the director of the Italian Opera for "permission" to perform *Rigoletto* and *La Traviata*.

MISS CATHERINE HAYES is here.

CORRESPONDENCE.

—

EQUAL TEMPERAMENT.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—Though reluctant to obtrude again in a matter which must have worn its welcome out by this time, I must beg the favour of the insertion of the few words of reply which your late correspondents on the subject of equal temperament seem to require.

"Organum," I must say, writes at random when he alludes to "horrible" thirds and fifths, such being found only in the *extreme* of the unequal system, and not existing in an instrument properly tuned, as I could advocate. But the eminent author (Dr. Crotch) referred to by our peasant friend, "T. Howlingstick," expressly states that there are various arrangements of the unequal system, and, as I have all along kept this point in view, and written accordingly, "Organum" has only himself to blame that his remarks are beside the question.

With regard to the instances adduced by H. K. S., of the composition of music of opposite character, in one and the same key, it need simply be observed, that the smoothness of the key of F renders it well adapted for the solemn character of the Funeral March, or the quiet repose of the Pastoral Symphony. In the choruses, it will be obvious that, except where a strongly-marked character becomes desirable, it must be a secondary consideration, the volume of tone rendering slight distinctions less appreciable. The style of the chorus will be sufficient for its interpretation, while the composer is thus at liberty to select such a key as will best suit his voices and instruments,—which latter, by the way, will have been of that primitive character in Handel's time, which would greatly limit the choice of keys. Besides which, the plainer the key chosen, the greater the scope for contrast in modulation.

Compliance with the request of H. K. S. to be furnished with a tabular statement of the individual character of the keys is out of the question, and the voluminous results of the numerous considerations involved would be equally out of place in the pages of a journal; much has been written on the subject, and H. K. S. may seek and study the same with advantage. Again, he may easily test the matter himself, by noting the loss resulting from injudicious transposition. Let him try the noble composition, "Comfort ye my people," in its proper key of E natural, and afterwards transpose it into D. Or, let him take one of the numerous beautiful pieces written in the key of D flat—say, Weber's "Invitation à la Valse"—and afterwards try it in C; if he is then prepared to deny the immeasurable loss thus sustained, I do not envy him his ear.

In conclusion, I have no misgiving as to the ultimate result of this modern movement, nor do I fear that, though like other new fashions it may have its run in certain quarters, the well-tried and approved system here advocated will maintain its ascendancy, nor ever lack the aid of the highest talent and authority in its support;—I may cite the name of Dr. Wesley,—and the noblesse of organs,—that of St. George's Hall, Liverpool, as instances in question. I am, therefore, quite content to let the matter rest as it stands, believing that I have shown the unequal temperament, as here advocated, to be deserving of much more honourable mention than it obtains from H. K. S., in his paradoxical jumble of terms "theoretical red tape and routine."—I remain, dear Sir, yours truly,

G. S. B.

JENNY LIND.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—I would suggest to your Correspondent "Mr. Timothy Howlingstick," whoever he may be, that the next time he makes an attack on an individual with respect to a matter that is publicly discussed, it would be more honest and open to adopt my course, and to give his *real* name and address, more especially as he appears, or else pretends, to know who I am. "Timothy Howlingstick" may be a very pretty name, but I would recommend him to change it for his own, as it may be still prettier, and there will also be an advantage in not appearing, as he now does to me, in the position of an *anonymous writer*,

which you, Mr. Editor, have declared openly that you dislike yourself, and so do I.

I shall only touch upon one point in "Mr. Timothy Howlingstick's" letter, and that is with respect to the charitable deeds of Jenny Lind. "Mr. Timothy Howlingstick" has been getting up his *Divinity*, and is fearful that I am rather behindhand with mine. I am quite familiar with the passages he has quoted, and which were given by the *Divine Being* as a *caution* to his hearers that, in distributing their alms, they should avoid a course adopted by a certain hypocritical class of men who "sounded a trumpet in the synagogues and streets," that their alms might be blazoned abroad, and "that they might have glory of men." This is, I think, in no way applicable to Jenny Lind, for, although her *good deeds* have been blazoned abroad, I feel quite sure that she has been in no way instrumental in doing so, and I would lastly recommend "Mr. Timothy Howlingstick" to work a little harder with his *Divinity*, for he has evidently forgotten that the same *Divine Being* who gave the *caution*, "Take heed that ye do not your alms before men to be seen of them," &c., gave also the *command*, "Let your light so shine before men, that they may see your good works, and glorify your Father which is in Heaven."—I remain, your faithful servant and subscriber,

THOMAS LLOYD FOWLE.

Crawley, Sussex, Sept. 8, 1856.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—Will you allow me the privilege of tendering to you my best thanks for the honesty with which you have asserted and supported by argument the true state of things as regarded the Jenny Lind mania? I am sure that all uninflated persons will admire your zeal in urging the advantage of declaring the truth in this monstrous delusion!—monstrous in its proportions, and still more monstrous in its effects. To pretend that Madame Goldschmidt is universally great, is only to assert what is not true—that she is probably one of the most gifted of nature's children, is what few would be disposed to question; but to assert that she shed a lustre upon all the music that she undertook, is simply absurd; and much as I may have admitted her magnificent voice and her superb readings of some compositions, I am still disposed to think with yourself (and many others), that there were many points where she was far—very far—inferior to many other vocalists whose names I could mention. Your view of matters, as regards the question raised, "What will creative art come to?" is, I think, only what every consistent man must see. I may, with yourself, inquire, "Why was not the Psalm published?" I beg to enclose my card, and subscribe myself

A LOVER OF FAIR PLAY.

Manchester, September 10.

"THE VALUE OF A THING."

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—A city magnate, when asked by a country friend if the extreme fondness for turtle, so universally attributed to civic officials, was real, candidly replied, that he believed that very few liked it, "but it must be good as it is so — expensive!" This kind of estimate is found prevalent in other matters of *gout*, not gastronomic, as the following incident, of very recent date, will show.

The *Entrepreneur* of an operatic squad, now scouring the provinces, was stipulating terms with the lessee of a theatre, more conversant with crockery, glass, and stone work, than with dramatic literature, or fine art. When told of the amount allotted to the *prima donna*, an exclamatory "Na! niver mun!" burst from the extended jaws of the compatriot of Tim Bobbin. The proposer, however, proceeded to urge the omnipotence of *prestige* in these matters, and that, to ensure success, the public had only to be assured that the Lady would not sing under the terms of Jenny Lind. "Then, she meant sing here, I reckon!" was the precipitate rejoinder of the dramatic caterer for Cottonopolis, who must, however, upon the cogency of the reasoning being made evident, have relaxed his first resolve, and ultimately softened his views into his usual phrase of assent, "Weel, then, it mun be dun."

Your late, in my judgment, highly judicious remarks upon a system founded upon the above principle, destructive to art as well as artist, is my motive for trespassing upon your time and space; and, vouching for the accuracy of the statement,—I remain yours, &c.,

C. C.

CHURCH MUSIC.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Is it right or wrong to play Psalmody with or without interludes or short symphonies.—I remain, your most obedient servant,

A SUBSCRIBER.

Musical Publications.

(Continued.)

"THE CAPTIVE OF AGINCOURT."

Ballad, Sung by CLARA NOVELLO, composed by G. A. MACRAE.

CHAMBER, BEALE, and Co., 261, Regent-street.

CHANTS.—A Set of 8 Double Chants, composed by JAMES WATERS, September, 1855, arranged for four voices and organ or pianoforte. 4to, pp. 4. To be had of the Author, at 58, Borough-road, London. Price 1s. 6d., or post free for eighteen postage stamps.

Miscellaneous.

LONDON, BRIGHTON, and SOUTH

COAST MAILWAY.—Bathing Season.—EXCURSIONS from LONDON to the SEA-SIDE.—A Week at Brighton, Eastbourne, Worthing, Littlehampton, Bognor, Hastings, Hayling Island (Hayling Station), or Portsmouth (for Isle of Wight). Monday, Sept. 15, 1st, 2nd, and 3rd class Return Excursion Tickets will be issued from the London-bridge Terminus to any of the above Watering-places, by every regular train (except express), available to return any day within a week of the date of issue (except upon the date of issue), and by every regular train (except express).

Third-class passengers can only travel by those trains to which 3rd class or Parliamentary carriages are regularly attached.

Luggage will be allowed to accompany these excursionists under the same regulations as for ordinary passengers.

The tickets are not transferable, and are not available for the return journey on the day on which they are issued. They are only available to and from the stations for which they are issued, and are not available for any intermediate station.

Fares there and back.—1st Class. 2d Class. 3d Class. Cov. Car.

Brighton	12s.	9s.	6s.
Worthing, Littlehampton, Eastbourne, or Wood-gate (for Bognor)	10s.	12s.	8s.
Havant (for Hayling Island), Portsmouth (for Isle of Wight), or Has-	20s.	15s.	10s.
tings			

Children under 12 years of age half-price.

FREDERICK SLIGHT, Secretary, London-bridge Terminus, Aug. 29, 1856.

LONDON & NORTH WESTERN RAIL-

WAY.—MARCUS'S AUTUMN EXCURSIONS, and Last of the Season.—From Euston-square Station at 10.30 a.m. on Saturday, September 13, 20, and 27, returning on the 20th and 27th September, and October 4. From London to Birmingham, closed carriages, 9s. 6d.; first class, 20s.; Wolverhampton, 10s. 6d. and 22s. 6d.; Coventry or Leamington, 18s. and 18s.; Shrewsbury, 18s. and 27s. 6d. Also to Dublin, 35s. and 63s.; Kendal, 28s. and 50s.; Lancaster, 25s. and 44s.; on same days at 6.30 a.m. Tickets, bills, &c., may be had of Mr. Stanley, Albert Hotel, Euston-grove, Euston-square, and of Henry R. Marcus, 23, Crosby-hall-chambers, 23, Bishopsgate-street, City.

HOLLOWAY'S OINTMENT & PILLS

are infallible remedies for Abscesses.—Mr. Henry Rodwell, of Great Canterbury-place, Lambeth, had been tormented with a fearful abscess in the arm, so extensive and deeply seated that his medical attendants despaired of his ultimate recovery. He had been dismissed as incurable from three hospitals, when he was recommended to make use of Holloway's Ointment and Pills, which he did, and with such signal success, that in one month the abscess commenced healing, its virulence abated, and shortly afterwards it was completely cured.—Sold by all medicine vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 50, Maiden-lane, New York; by A. Stamps, Constantinople; A. Guidicci, Smyrna; and E. Muir, Malta.

To Furniture-makers, Cabinet-makers, Organ-builders, Pianoforte-makers, and others.—At Robinson and Bartram's Saw Mills, Swan-street, Grange-road, Bermondsey.

MR. PEAKE is favoured with instructions from the Executors of the late Thomas Elston, Esq., timber - merchant, to SELL by AUCTION, at Robinson and Bartram's Saw Mills, Swan-street, Grange-road, Bermondsey, on Tuesday, September 16, at 12 for 1, his well-known superior & thoroughly seasoned STOCK in TRADE comprising 25,000 feet Spanish and Honduras mahogany, in plank and boards; about 18,000 planks, deals, battens, flooring boards, and match lining; 1000 feet wainscot; Spanish, Honduras, rosewood, and walnut veneers; 500 feet Spanish curl logs; a large quantity of perfectly dry wide pine, Honduras boards, curriers' tables, oak scantlings and wedges; and about twenty loads of oak timber, &c. May be viewed the Saturday and Monday preceding and mornings of sale. Catalogues can be obtained on the premises, at Robinson's Saw Mills; and at Mr. Peake's offices, 44, Tooley-street, Southwark. Approved bills at three months will be taken from purchasers to the amount of £20 and upwards. Luncheon provided.

NEW PRINCIPLE IN BANKING.

Interest to Customers in Proportion to Profits.—Non-Liability of Customers secured by Royal Charter.

UNITY JOINT-STOCK MUTUAL BANKING ASSOCIATION.

Incorporated by Royal Charter.

Chief Offices, Unity-buildings, Cannon-street, City. Leicesters-square Branch, 1, New Coventry-street, Leicester-square.

Capital, £300,000, £150,000 being paid up.

Governor, J. J. MECHI, Esq., Tiptree-hall, Kelvedon, Essex.

TERMS OF BUSINESS.

CURRENT ACCOUNTS.—Interest at the rate of 2 per cent. allowed on the minimum monthly balances, when the balance has not been below £200 at any time during the half-year; 1 per cent. when the balance is below £200. Accounts made up each half-year ending 30th of June and 31st of December.

DEPOSIT ACCOUNTS.—Deposits from £5 upwards are received from persons residing either in London or the country. The interest runs at 1 per cent. under the rate of discount at the Bank of England. Money will be received on deposit for fixed periods at rates to be agreed upon.

By order,
GEORGE CHAMBERS, General Manager.

THEATRE ROYAL, ADELPHI.

(REBUILDING and ENLARGING).—Five per cent. per annum freehold security, with a bonus estimated at 4 per cent. per annum.

SOLE PROPRIETOR and Manager.—Mr. Benj. Webster. Trustees.—The Right Hon. Lord Tenterden; Charles Manby, Esq., C.B., F.R.S., &c.; and Chas. Dickens, Esq.

Architect—Thomas Henry Wyatt, Esq.

Bankers.—Messrs. Ransom, Bouvier, & Co., Pall Mall.

Mr. Benjamin Webster, the sole proprietor and owner of the freehold of the Royal Adelphi Theatre, London, having lately purchased very extensive freehold property adjoining, has decided upon rebuilding and enlarging this theatre, which is acknowledged to be the finest and most valuable theatrical site in the metropolis.

For this purpose, in order to meet a portion of the consequent expense, and induce a personal interest of the patrons of the drama in the undertaking, Mr. Webster has determined to issue a limited number of Debentures (not to exceed 50 at the most) to the public, bearing interest at 5 per cent. per annum, payable half-yearly, and secured upon the freehold of the Royal Adelphi Theatre, as well as upon the adjoining freehold above mentioned. Only applicants will be attended to who can give undoubted references of respectability. Each debenture to be £500, payable as follows:—£10 per cent. to be deposited on application for debenture or debentures, which will be returned, free of all charge, if no allotment is made; £220 on each debenture upon allotment, less the deposit; and the residue by monthly sums of £20, from the day of such allotment; which sums will bear interest at the rate aforesaid, from the time of their respective payments to Messrs. Ransom, Bouvier, and Co.

By way of bonus, each debenture is to be entitled

to a free admission (annually transferable) to all parts of the theatre before the curtain, orchestra stalls, and private boxes excepted, which will admit the debenture holder, his or her nominee (to be of course or approved respectability) to every public performance throughout each year, commencing from the 29th of September.

The lowest yearly value of the free admission (being annually transferable, and upwards, on the average, of 300 performances in every twelve months) is estimated at £20, which would be 9 per cent. per annum on each debenture.

Prospects and forms may be had at the theatre.

N.B. The theatre is to be constructed in iron, and rendered perfectly fire-proof, an additional security; and the plans, as soon as approved of by the Board of Works and the Lord Chamberlain, will be submitted for the inspection of the applicants.

Exhibitions, &c.

CRYSTAL PALACE.—The FOUNTAINS

on the Upper Terrace play daily, at half-past 4.

CRYSTAL PALACE.—The PALACE

will be OPEN daily during the present week (Saturday excepted), from 10 till 8; admission 1s.; children half-price. On Saturdays (open at 12), admission half-a-crown; children 1s.

By order, G. GROVE, Secretary.

CRYSTAL PALACE.—The LIBRARY.

which comprises numerous works illustrative of the fine art and other varied collections contained in the Crystal Palace, as well as works of general and high-class literature, including the most recent publications, may be now consulted in the reading-room by means of a complete catalogue.

The title-pages and announcements of new books are displayed in the room, and the publishers' catalogues lie on the tables.

The reading-room is supplied with all the leading London and provincial newspapers, magazines, reviews, and other periodicals.

CRYSTAL PALACE.—MACHINERY

IN MOTION.—The series of COTTON MACHINERY, by Walker and Hacking, Harrison and Co.; Self-acting Tools by Whitworth, Muir, and Harrison and Co.; Centrifugal Pumps by Appold and Gwynne; and other interesting machinery, in action daily.

CRYSTAL PALACE.—Agricultural

implements.—The largest and best collection of AGRICULTURAL MACHINES & IMPLEMENTS ever exhibited is NOW ON VIEW. Prices may be obtained at the office.

CRYSTAL PALACE.—The CERAMIC

COURT, containing illustrations of pottery of ancient and modern manufacture, is NOW OPEN.

CRYSTAL PALACE.—Naval Museum.

—The Gallery of Naval Models and Inventions, situated in the North Transept, is OPEN to the public.

CRYSTAL PALACE.—Picture Gallery.

The GALLERY of PAINTINGS, containing more than 1300 Specimens of the Schools of Modern Europe, is NOW OPEN.—Prices may be obtained at the Office.

[SEPTEMBER 13, 1856.]

THE ZOOLOGICAL SOCIETY'S

GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The Band of the 2nd Life Guards will perform, by permission of Col. Williams, on Saturday, the 13th instant, at 4 p.m., for the last time this season.

TOUR of EUROPE.—GREAT GLOBE,

Leicester-square.—Voyage to Sebastopol and Back, by the Danube and the principal Cities of Europe, at 12, 3, and 8. The Oriental Gallery of the Arms, Costumes, and the People of the East, life size.—The Model of Sebastopol.—The Model of the Earth, with Illustrative Lectures every hour. A collection of Russian arms, pictures, and trophies. Military Gallery of the Armies of Europe. Admission half-price. Open from 10 a.m. to 10 p.m.

ROYAL POLYTECHNIC.—

Patron, H.R.H. Prince ALBERT.—Last Two Weeks of the Dissolving Views, Illustrating the Pilgrim's Progress, Kenilworth, and the Destruction of Covent Garden Theatre. Popular Lectures on Chemistry, &c., by J. H. Pepper, Esq. Engagement of Angus Fairbarn, Esq., and the Misses Bennett, for their Scottish Musical Entertainment, every Tuesday, Thursday, and Saturday evening, at Eight. Mr. Walter Rowton's Lectures on the Writings of Charles Dickens, Friday evenings, at Eight. Mr. Pepper is preparing a Lecture on Bessemer's New Process of Manufacturing Iron and Steel.

PARIS.—PARISIANS AND THEIR

Pursuits, Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

GORDON CUMMING, THE LION

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harry Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge) 3s.—232, Piccadilly.

PANORAMA of ST. PETERSBURGH

is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

CREMORNE.—OPEN DAILY, 1s.—

During the week, an entirely new Fairy Ballet of Action, entitled the Vine Dressers of Como; or the Fairy and the —. The Brothers Hutchinson in the Silver Globe Dance and Classical Gymnasium—Dancing on the Monster Chinese Platform to the Great Cremorne Band—McCullum, the American Wonder. In the Cirque Oriental M. Henderson, as Le Fils de Fer Volant—Tanner's Troupe of Performing Dogs—Grand Vocal and Instrumental Concert. The Illuminations on the usual scale of magnificence only to be found in these grounds—Fireworks on the River Esplanade. Open on Sundays for promenade: admission free. Table d'hôte at Six, 2s. 6d. each.

MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—A full-length portrait model of WILLIAM PALMER is now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 o'clock in the morning till 10 at night.

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.—

Mr. E. T. SMITH (Lessee) begs respectfully to announce that the forthcoming SEASON at the above National Establishment (which has been entirely re-painted and decorated by him) will commence on Monday, the 15th instant. Since the close of the last session it has been his earnest endeavour to make such engagements and procure that assistance which will still further entitle him to the approbation of his friends and the public, and which has been hitherto so favourably bestowed on him. The following list of engagements, among others of equal import, has been already completed:—Mrs. Waller, Mrs. Keeley, Mrs. Frank Matthews, Mrs. Selby, Miss M. Oliver, Miss Cleveland, Miss Wadham, Miss Bulmer, Miss A. Burdett, Miss Florence, &c.; Mr. Chas. Matthews, Mr. Keeley, Mr. Barry Sullivan, Mr. Verner, Mr. A. Young, Mr. Tilbury, Mr. George Honey, Mr. Edward Stirling, Mr. Morton, Mr. Worrell, Mr. Lingham, Mr. Vincent, Mr. Templeton, Mr. Laporte, Mr. Carter, Mr. Tanner, Mr. Hollingworth, Mr. Craven, &c.—Acting Manager, Mr. Charles Matthews. Stage Manager, Mr. Roxby. The scenery by that eminent artist, Mr. William Beverley. The Ballet—which includes the Corps de Ballet of Her Majesty's Theatre, and for which the Middies, Jenny and Emilie Osmont, from the Grand Operas at Paris and Vienna are engaged—will be under the direction of Mons. and Madame Petit. At the opening of the theatre Mrs. Emma Waller will appear in one of the parts in which she has created so great an impression in the Californian and Australian Theatres; and those celebrated artists Mr. and Mrs. Keeley and Mrs. F. Matthews will appear. Novelties are in active preparation, and will be produced in rapid succession, the Lessee trusting that constant attention to the amusement of the public, in a well-regulated theatre, will be the means of ensuring continued success and giving increased satisfaction.

THEATRE ROYAL, DRURY LANE.—

A FREE ADMISSION FOR SALE, entitling the purchaser to admission every night from Sept. 29, to Sept. 29, 1857—the Keeleys, Jullien's Concerts, the Pantomime, the Royal Italian Opera (which will this season be held in this theatre), and every performance which takes place. Price six guineas.—At Moon's Carlton Library, 12, Regent-street, Pall-mall.

THEATRE ROYAL HAYMARKET.—

THIS EVENING (Saturday 13), the 32nd night of Second Love; with the Spanish Dancers; and Presented at Court.

LYCEUM THEATRE ROYAL.—

(Under the management of Mr. Charles Dillon.) This Establishment will OPEN for the SEASON on Monday, September 15, with the drama of BELPHOESE. Belphegor, Mr. Charles Dillon; Madeline, Mrs. Charles Dillon. To be followed by an original burlesque, by William Brough, called PERDITA. THE ROYAL MILKMAID; or, The Winter's Tale. Florizel, Mrs. A. Mellon (late Miss Wcolver); Autolycus, Mr. J. L. Toole; Hormione, Mrs. Buckingham White; Fast Time, Miss Harriet Gordon; Polyxena, Mr. W. Brough (his first appearance on any stage); Perdita, Miss Maria Weston; Miss Rosamund Wright; and a Grand Corps de Ballet. To conclude with THE WEDDING DAY. Lady Contest, Miss Fitzpatrick. Stalls, 5s.; dress circle, 4s.; upper boxes, 3s.; pit, 2s.; gallery, 1s. Half-price to all parts of the house (stalls excepted) at 9 o'clock. Box-office open daily from 11 till 5.

THEATRE ROYAL ADELPHI.—

Roars of laughter.—Crowded Houses.—The Original Irish Boy and Yankee Gal, Mr. and Mrs. Barney Williams. Fourth week of the original drama of Ireland As It Is; or, The Middleman.—The 32nd night of Our Gal, in which Mrs. Barney Williams will sing the popular and eccentric song of "My Mary Ann."—The Irish Tutor.—Irish Assurance and Yankee Modesty.—Mr. Wright every night in the screaming farce of Domestic Economy. — THIS EVENING (Sept. 13), IRELAND AS IT IS; or, The Middleman (as performed by Mr. and Mrs. Barney Williams 733 nights in the United States). Ragged Pat, Mr. Barney Williams (in which character he will sing "Billy O'Rourke"; and dance with Mrs. Barney Williams their popular Irish jig); Judy O'Trot, Mrs. Barney Williams. After which, DOMESTIC ECONOMY. Grumly, Mr. Wright. And IRISH ASSURANCE AND YANKEE MODESTY. Pat (with the popular song of "Widow Macree"), Mr. Barney Williams; Nancy Stoker, Mrs. Barney Williams, who will sing the new Yankee ditty of "Pesky Ike."

ROYAL PRINCESS'S THEATRE.—

THIS EVENING, and during the week, will be presented MUSIC HATH CHARM. After which Sheridan's tragic play of PIZARRO. Rolla, by Mr. C. Kean; Elvira, by Mrs. C. Kean. To conclude with A PRINCE FOR AN HOUR.

GREAT NATIONAL STANDARD

THEATRE, Shoreditch.—Proprietor, Mr. John Douglass.—Mr. and Mrs. SIMS REEVES will perform in a Favourite Opera every evening during the week.

ASTLEY'S great Shaksperian triumph, RICHARD III. or, The Battle of Bosworth Field, with Mr. William Cooke's magnificent stud of trained palreys, gorgeous historical processions, pageantry, &c. The death of the King's charger, "White Surrey," and fall of Richard on the battle field, produce a perfect furor each evening.

Musical Instruments.

CREMONA VIOLIN.—FOR SALE,

a very fine NICHOLAS AMATI, large size, date 1640.

Apply to A.P., 14, Euston-place, Euston-square. To

save trouble, lowest price £60.

BISHOP and STARR, Organ Builders

1, Lisson-grove, South, have now several of their small ORGANS termed the "Organetto Profondo," in various stages of progress. A specimen may be seen in the Musical Instrument Court of the Crystal Palace. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, September 13, 1856.